

*Welcome Home*  
To  
Newark Symphony Hall  
For



*Christmas Series 1985*

THE NEW  
NEWARK  
SYMPHONY  
HALL  
NEW JERSEY

**COMING EVENTS  
AT  
NEWARK SYMPHONY HALL**

**MESSIAH** 3 p.m. Sun., Dec. 15  
The Masterwork Chorus and Orchestra; same production as Avery Fisher and Carnegie Hall (29th year)

**THE NUTCRACKER** 3 p.m. Sat. & Sun., Dec. 28, 29  
The Princeton Ballet (22nd year) with The Cathedral Symphony Orchestra conducted by Thomas Michalak and The Newark Boys Chorus

**NEW JERSEY SYMPHONY** 8 p.m. Sat., Jan. 4; 3 p.m. Sun., Jan. 5  
George Manahan, Conductor; Elmar Oliveira, Violin

**BOULDER IN THE SUN** Jan. 23 - Mar. 1  
The world premier production of a play by Newark playwright Wayne Slappy, about heroism, leadership, and young people in love

**FAUST** 6 p.m. Sun., Feb. 2  
New Jersey State Opera, with Jerome Hines, Danieli Dessi, Franco Bonanome, Sigmund Cowan, and Carmen Cornier

**THE IRON POT COOKER** 8 p.m. Fri. & Sat., Feb. 7, 8  
Camille Yarborough in one woman show, produced by Theater of Universal Images

**NEW JERSEY SYMPHONY** 3 p.m. Sun., Feb. 9; 8 p.m. Sat., Feb. 22  
George Manahan, Conductor; Ellen Shade, Soprano, Kathryn Gamberoni, Soprano, Sandra Walker, Mezzo-Soprano

**SWEET SATURDAY NIGHT** 7:30 p.m. Fri., Feb. 14  
From Brooklyn Academy of Music "Dance Black America" Festival, street and social dance during the last 200 years, with Mama Lu Parks and the Lindy Hoppers

**ODETTA AND THE MITCHELL-RUFF DUO** 7:30 p.m. Fri., Feb. 21  
Folk song and jazz music

**AIN'T MISBEHAVIN'** 3 & 8 p.m. Sun., Mar. 2  
The rollicking Fats Waller musical with stars from the original Broadway tour, in an all new foot-stomping production

**To Charge Tickets by Phone or for Additional Information,  
Call 201/643-4550**



Programs made possible with funds from the City of Newark, Kenneth A. Gibson, Mayor, and the New Jersey State Council on the Arts/Department of State.



# Welcome Home!

You are among the over  
200,000 people to attend one  
of the over 200 programs at  
Newark Symphony Hall  
this year!

## An Illustrious Past

Originally called the Salaam Temple,  
Newark Symphony Hall was dedicated  
on October 3, 1925, as a grand monument  
to the "Roaring Twenties" by  
the Ancient Arabic Order of  
the Nobles of the Mystic Shrine ("The Shriners").

This Historic Landmark has seen  
performances by the world's greatest  
artists like:

Rachmaninoff - Rubenstein

Paderewski - Heifetz

B. B. King - Barry White

Horowitz - Menuhin

The Ballet Russe de Monte Carlo

Jennifer Holiday - Roberta Flack

Toscanini and the NBC Symphony Orchestra

Eugene Ormandy and the Philadelphia Orchestra

Gladys Knight and the Pips

The Metropolitan Opera National Company

As a common home for some of the region's finest performing  
arts and entertainment groups, Newark Symphony Hall is truly a  
"center for the arts" for all of New Jersey.



## A Grand Future

Continuing the tradition, Newark Symphony Hall Corporation will present a kaleidoscope of family performances in the coming months.

This February, programs include a grand new production of the Fats Waller musical AIN'T MISBEHAVIN; traditional folksinger ODETTA ("He's Got The Whole World In His Hand," "House Of The Rising Sun") performing with pianist Dwiki Mitchell and bassist/French horn player Willie Ruff; a world premier of BOULDER IN THE SUN, a play about how a family responds to the stresses of slavery and freedom during the Civil War; and the street and social dance extravaganza SWEET SATURDAY NIGHT first performed at Brooklyn Academy of Music as part of the Dance Black America Festival, featuring such legendary dancers as Mama Lu Parks and the Lindy Hoppers.

Next season, you will see a family programming series offering magical and magnificent productions at an affordable price. We want to make your visits to Newark Symphony Hall extraordinary experiences you will never forget.

## "Sprucing Up"

Newark Symphony Hall plans a \$9 million building improvement program which will make it easier and more comfortable for you to attend your favorite performances. During the next few months, you will notice improvements during each of your visits which will make Symphony Hall seem lighter, more elegant, more convenient, and more comfortable.

The centerpiece of these improvements is the construction of a three-level parking garage scheduled for completion by the end of 1988, with special attention paid to lighting and security, connecting directing to the central lobby.

Inside the theatre you will sink into all new, wider seats to be installed this summer, with more aisle lighting and extra legroom between rows. You will find expanded and improved rest room facilities and new high-speed elevators to all seating levels.

You will be a part of all this "sprucing up" so that Newark Symphony Hall can show off its position as the Premier Concert Theatre in New Jersey!



Newark Symphony Hall  
presents  
Charles Dickens'  
*A CHRISTMAS CAROL*  
featuring The Broadway Marionettes

Producer: MARK EDELMAN  
Friday, December 13, 1985

At ten minutes past six on the evening of Thursday, the 9th of June, 1880, the world began to mourn. Charles Dickens had died. Only Shakespeare has outstripped Dickens in world influence, and in the way in which his characters have become a part of everyday life.

A production based on a work authored by Dickens is particularly appropriate for attendance by young people. For Dickens had an extra-ordinary ability to grasp and convey the exuberance, the pathos, and the emotional intensity of the adolescent. In fact, young people played a role in almost everything he wrote, often as the principal characters. According to one biographer, this was apt, because "Dickens had the vision of a child."

Among the best known and beloved of Dickens' vast literary output is a CHRISTMAS CAROL. More than any other work, this small book created the image and tradition of Christmas that we celebrate today.

Exclusive to New Jersey, the Symphony Hall production of *A CHRISTMAS CAROL* is a musical adaptation performed by the BROADWAY MARIONETTES. Life sized marionettes are brought to life by skilled puppeteers. A vaudeville style "Christmas Past", dancing trees, an ice-skating bear and other eye-opening wonders usher in the Christmas holidays in beguiling fashion. An evening of fantasy, frolic and fun, with a liberal dose of seasonal sentiment await you at Symphony Hall.



Newark Symphony Hall  
presents  
A Production of George Frideric Handel's

*MESSIAH*  
by The Masterwork Chorus and Orchestra

DAVID RANDOLPH, Director  
Sunday, December 15, 1985

DAVID RANDOLPH, Conductor  
JUDITH NICOSIA, Soprano  
BARBARA SCHRAMM, Mezzo-soprano  
MICHAEL CROUSE, Tenor  
LEONARD JAY GOULD, Bass  
MICHAEL MAY, Harpsichord  
OSCAR RAVINA, Concertmaster and Violin Soloist  
LEE SOPER, First Trumpet  
GABRIEL MORALES, First Cello

Part I and II (beginning)

Intermission

Part II (conclusion) and III

The audience is requested to refrain from applause except  
at the conclusion of each Part.

Manager: Shirley S. May  
Official Accompanist: Elizabeth A. Wilson  
Orchestra Personnel Manager: Oscar Ravina

Challis Harpsicord

Westminster and Design Records

The Masterwork Chorus and Orchestra, conducted by David Randolph, are presenting seven complete performances of Handel's "Messiah" this December:

Sunday Afternoon, December 8 - 2:00,	Avery Fisher Hall, Lincoln Center
Sunday Afternoon, December 15 - 3:00,	Symphony Hall, Newark
Sunday Afternoon, December 22 - 2:00,	Carnegie Hall
Sunday Twilight, December 22 - 6:30,	Carnegie Hall
Friday Evening, December 27 - 8:00,	Avery Fisher Hall
Saturday Afternoon, December 28 - 2:30	Avery Fisher Hall
Saturday Evening, December 28 - 8:00	Avery Fisher Hall

Supported in part by The New Jersey State Council on the Arts and The National Endowment for the Arts.

Purchased music obtained from the Educational Music Service, Inc.  
84 Center Street, Nutley, New Jersey 07110  
(201) 677-0950



## PART I

### 1. OVERTURE

#### 2. RECITATIVE. *Accompanied.* (Tenor)

Comfort ye, comfort ye My people, saith your God; Speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness; Prepare ye the way of the Lord: make straight in the desert a highway for our God.

#### 3. AIR. (Tenor)

Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain.

#### 4. CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

#### 5. RECITATIVE. *Accompanied.* (Bass)

Thus saith the Lord of Hosts: Yet once a little while and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in; behold, He shall come, saith the Lord of Hosts.

#### 6. AIR. (Bass)

But who may abide the day of His coming, and who shall stand when He appeareth?

For He is like a refiner's fire.

#### 7. CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

#### 8. RECITATIVE. (Alto)

Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, God with us.

#### 9. AIR (Alto) AND CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

#### 10. RECITATIVE *Accompanied.* (Bass)

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

#### 11. AIR. (Bass)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

#### 12. CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.

### 13. PASTORAL SYMPHONY

#### 14. RECITATIVE. (Soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night.

#### RECITATIVE. *Accompanied.* (Soprano)

And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

#### 15. RECITATIVE. (Soprano)

And the angel said unto them, Fear not; for behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the City of David, a Saviour, which is Christ the Lord.

#### 16. RECITATIVE. *Accompanied.* (Soprano)

And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:

#### 17. CHORUS

Glory to God in the highest, and peace on earth, good will toward men.

#### 18. AIR. (Soprano)

Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem! Behold, thy king cometh unto thee!

He is the righteous Saviour, and He shall speak peace unto the heathen.

#### 19. RECITATIVE. (Alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

#### 20. AIR (Alto)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

#### AIR. (Soprano)

Come unto Him, all ye that labour and are heavy laden, and He will give you rest.

Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

#### 21. CHORUS

His yoke is easy and His burthen is light.

## PART II

#### 22. CHORUS

Behold the Lamb of God, that taketh away the sins of the world.

#### 23. AIR. (Alto)

He was despised and rejected of men; a man of sorrows and acquainted with grief.

He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

#### 24. CHORUS

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

#### 25. CHORUS

And with His stripes we are healed.

#### 26. CHORUS

All we like sheep have gone astray; we have



turned every one to his own way.

And the Lord hath laid on Him the iniquity of us all.

27. RECITATIVE. *Accompanied.* (Tenor)

All they that see Him, laugh Him to scorn; they shoot out their lips, and shake their heads saying:

28. CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.

29. RECITATIVE. *Accompanied.* (Tenor)

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

30. AIR. (Tenor)

Behold, and see if there be any sorrow like unto His sorrow.

31. RECITATIVE. *Accompanied* (Tenor)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

32. AIR. (Tenor)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

33. CHORUS

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.

Who is the King of Glory? The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.

Who is the King of Glory? The Lord of Hosts, He is the King of Glory.

#### *Intermission*

34. RECITATIVE. (Tenor)

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?

35. CHORUS

Let all the angels of God worship Him.

36. AIR. (Bass)

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men, yea, even for Thine enemies, that the Lord God might dwell among them.

37. CHORUS

The Lord gave the word; great was the company of the preachers.

38. AIR. (Soprano)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

39. CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world.

40. AIR. (Bass)

Why do the nations so furiously rage together, and why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

41. CHORUS

Let us break their bonds asunder, and cast away their yokes from us.

42. RECITATIVE. (Tenor)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

43. AIR. (Tenor)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

44. CHORUS

HALLELUJAH! for the Lord God Omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

KING OF KINGS, AND LORD OF LORDS.

HALLELUJAH!

#### **PART III**

45. AIR. (Soprano)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

46. CHORUS

Since by man came death, by man came also the resurrection of the dead.

For as in Adam all die, even so in Christ shall all be made alive.

47. RECITATIVE. *Accompanied.* (Bass)

Behold, I tell you a mystery: We shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

48. AIR. (Bass)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

49. RECITATIVE. (Alto)

Then shall be brought to pass the saying that is written: Death is swallowed up in victory.

50. DUET. (Alto and Tenor)

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

51. CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

52. AIR. (Soprano)

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

53. CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.



# MEET THE ARTISTS OF THE MASTERWORK CHORUS AND ORCHESTRA

**The Masterwork Music and Art Foundation** has made what we believe to be a meaningful contribution to the quality of life. We serve young people through our Masterwork Boychoir, Ars Nova Players, Young Artists Concerts, and our scholarship program, as well as our annual "Instruments of the Orchestra". We serve adults through concerts, ensemble-playing evenings, lectures and discussions, and the services offered through our Information and Placement service. The Masterwork School for the Arts is open to both youth and adults. In this, our thirty-first season, we ask your support to help make our next season possible.

In aesthetics there may be no absolutes, but some things have more merit than others. We have tried to discriminate between that which is important and that which is pedestrian. We do not attempt to gather audiences and support by presenting "popular" works at the expense of quality. Fine music and art have always received their support from a relatively few people in the community. Your presence here today indicates that you are one of those who think that our work is important. Won't you please help us as much as you can? Your tax-deductible contribution can be sent to The Masterwork Music and Art Foundation, Box 1037R, Morristown, New Jersey, 07960. Thank you.

DAVID RANDOLPH has been the Music Director of The Masterwork Chorus and Orchestra since the chorus was founded, in 1955. He also conducts the St. Cecilia Chorus and Orchestra of New York, whose Carnegie Hall season includes a December 21st performance of Bach's Christmas Oratorio.

David Randolph is also the conductor of the Montclair State College Choir, the United Choral Society of Long Island, and The Masterwork Chamber Orchestra. Mr. Randolph gives pre-concert lectures at Avery Fisher Hall before the Friday concerts of The New York Philharmonic. Each summer, he gives the "Mostly Mozart" course at New York University. During the regular academic year he gives two courses in "Music Appreciation for the Layman" at The New School. He is Professor of Music at Montclair State College.

MICHAEL MAY, harpsichordist, is well known to "Messiah" audiences. He has been the regular continuo player with The Masterwork Orchestra since 1970, and has appeared in 80 of their one hundred-five complete "Messiah" performances in New York. Mr. May is an experienced interpreter and performer of music of the Baroque period: as harpsichord soloist with leading orchestras; as conductor; and on recordings—sometimes on first recordings of newly discovered Baroque works.

Michael May has played concertos, recitals, and lecture-recitals in all the major concert halls. He has toured throughout the United States and has also been heard in Europe and the Far East. He has made many appearances on radio and television, and has recorded for Spectrum, Gemini Hall, International Piano Library, Newport Classics, and other record labels.

Michael May serves as Assistant Professor of Music at New York University, and as Music Director for the Michael May Festival Chorus of Westchester, New York. He is a graduate of New York's High School of Music and Art and of The Juilliard School.

JUDITH NICOSIA, soprano, a native of Oceanside, New York, has performed under Robert Shaw in Handel's "Messiah" and the Bach B-Minor Mass. A specialist in contemporary music, she has often appeared with the Da Capo Chamber Players, the Performer's Committee for 20th Century Music, and the New York New Music Ensemble. She has sung with the Opera Orchestra of New York, Opera Company of Philadelphia, Mississippi Opera, Princeton Opera, Middlesex Opera, Sarah Lawrence Summer Festival, and the Quebec, Montreal, and Trenton symphonies. She made her debut at Kennedy Center in Berlioz's *Benvenuto Cellini* and sang at the National Cathedral in Washington, D.C.

Winner of the 1981 Montreal International Voice Competition, Miss Nicosia has received numerous awards, including first prize for women's voice and second prize for the performance of Darius Milhaud's songs at the 1978 Paris International Voice Competition, the 1982 National Opera Institute Career Award, the William Matheson Sullivan Foundation Award, the 1981 New York Singing Teachers Association Debut Recital Award, three consecutive fellowships to the Tanglewood Music Festival and the 1974 High Fidelity/Musical America Award. She is a winner in the American Opera Auditions and an Opera America finalist.

Miss Nicosia is the soprano soloist for all of the Masterwork Chorus' performances of "Messiah" this year.

BARBARA SCHRAMM, mezzo-soprano, born and raised in the Midwest, received her musical and vocal training at Northwestern University and at the University of Michigan.

The Fall of 1984 was the occasion for several major debut appearances at Carnegie Hall. They included a performance of the Mrs. H.H.A. Beach Grand Mass conducted by Michael May and performances last December of Handel's "Messiah", with The Masterwork Chorus. Yet another Carnegie Hall debut for the rising young mezzo occurred with the Opera Orchestra of New York, under the baton of Eve Queler, in the role of Edwige in Rossini's "Guglielmo Tell". She also sang the principal role of Margared in the Opera Orchestra of New York's spring 1985 performance of Lalo's "Le Roi d'Ys" at Lehman College. During the same season, she performed the Verdi REQUIEM at the Fifth Avenue Presbyterian Church in New York and with the Mid-Columbia Symphony in Washington.

This fall Ms. Schramm went to Kansas City for her debut in the demanding role of Ulrica in Verdi's "Un Ballo in Maschera" (her first portrayal of the part, in which she was acclaimed as a "true Verdi dramatic mezzo"), as well as for the comic role of Marthe in Gounod's "Faust".

For 1986 Barbara Schramm has been engaged to sing BEETHOVEN'S NINTH SYMPHONY with the Nashville Symphony, as well as the mezzo role in Smetana's "Libuse", and "La Cieca" in "La Gioconda", with the Opera Orchestra of New York, at Carnegie Hall.

Ms. Schramm will repeat her solo role in "Messiah" in The Masterwork Chorus and Orchestra's performances on Sunday afternoon, December 22nd in Carnegie Hall, and on Saturday afternoon, December 28th, in Avery Fisher Hall.

MICHAEL CROUSE, tenor, a native of Greensburg, Pennsylvania, received his Bachelor and Master of Music Degrees from the Eastman School of Music, where he was awarded the coveted Performer's Certificate in Voice and Opera. He also received a Directing Fellowship from the Eastman Opera Theatre during his years in graduate school. He continued his training with the American Opera Center at Juilliard, the Merola Opera Program of the San Francisco Opera, and in two apprenticeships with the Chautauqua Opera Association.

While traveling throughout the Country with the touring Affiliates of the San Francisco Opera Company (Western Opera Theatre) and the Houston Grand Opera (Texas Opera Theatre), Mr. Crouse performed the leading tenor roles in LA TRAVIATA, DIE FLEDERMAUS, DON PASQUALE, LA CENERENTOLA, and THE DAUGHTER OF THE REGIMENT. He has performed with companies in New York, Pittsburgh, Rochester, Syracuse and Los Angeles, as well as summer festivals at Central City, Chautauqua, Glimmerglass, and Caramoor. Mr. Crouse has been heard not only in the traditional romantic tenor leads, but also in specialized roles such as the title role of ALBERT HERRING, and the stuttering tenor Vasek in THE BARTERED BRIDE.

Mr. Crouse has appeared frequently as soloist in New York City's major concert halls in both opera and oratorio. He has performed twice with the Opera Orchestra of New York, as well as serving as the cover for Nicolai Gedda. He has performed Handel's "Messiah" numerous times at both Avery Fisher and Carnegie Halls, including the historic one hundredth performance by David Randolph and The Masterwork Chorus and Orchestra. Mr. Crouse's concert repertoire includes works by Back, Handel, Haydn, Mendelssohn, Beethoven, Berlioz and several contemporary works.

Mr. Crouse has also been the recipient of many awards. Most recently he was the first prize winner of the 1984 Metropolitan Opera National Council Auditions in the Pittsburgh District. In 1983 he was an award winner in the Liederkrantz Foundation Vocal Competition. In recent years he was the winner of the Miami Music and Arts League Competition, a National Finalist in the San Francisco Opera Auditions, and has received several grants from the Sullivan Foundation, sponsored by the National Opera Institute.

LEONARD JAY GOULD, Baritone, will appear as soloist on the soon to be released recordings of the MASS IN E-FLAT of Mrs. H.H.A. Beach, which he sang in concert in Carnegie Hall last year, under Michael May's direction. Mr. Gould is no stranger to Masterwork, having sung the solos in CARMINA BURANA in a series of seven performances in conjunction with the New Jersey Ballet throughout New Jersey in 1983, and the Faure REQUIEM and Mozart CORONATION MASS last year, all under the direction of David Randolph. His opera repertoire includes Enrico in LUCIA DI LAMMERMOOR, Marcello and Schaunard in LA BOHEME, Sharpless in MADAMA BUTTERFLY. He has been baritone soloist for twelve years at Christ Church, Greenwich Connecticut, and has toured Italy and the United States with that group. This past summer, Mr. Gould won critical praise for his portrayal of Tony in the musical comedy THE MOST HAPPY FELLA, with the New Players Summer Theater of Ridgewood, New Jersey.

Mr. Gould will be the soloist again with The Masterwork Chorus and Orchestra in their performance of "Messiah" on Saturday afternoon, December 28th, in Avery Fisher Hall.

The Masterwork chorus is rehearsing for a Spring 1986 performances of Verdi's REQUIEM. New members are welcome. Rehearsals take place on Wednesday evenings from 8:00 to 10:30 in the Student Center of the County College of Morris, in Randolph Township, New Jersey. For information about auditions, telephone The Masterwork Chorus (201) 538-1860.



Newark Symphony Hall  
presents  
The Twenty-Second Annual Production of  
***THE NUTCRACKER***  
**by The Princeton Ballet**

Audree Estey, Founder/Artistic Advisor    Judith Leviton, Director  
Dermot Burke, Company Director  
with  
The Cathedral Symphony Orchestra  
Thomas Michalak, Conductor  
and  
The Newark Boys Chorus  
Dr. Margaret R. Harris, Director

featuring

Kenneth Balint	Leia Roth
Joanne Barclay*	Karen Russo
Lisa Chase	Robert Siegmann
Verne Hunt	Byrd White
Jose Luque	Sheila Winn
Linnea Norby	Anne Woodside

and

Ilene Bergelson, Nicole Blackford, Alicia Diaz, Mary Gribbin, Hillary Jackson,  
Caroline Kahn, Pamela Levy, Catherine LoMonico, Robin McCoy, Erin McCrohan,  
Heather McKnight, Jodi Mitnick, Cheryl Moser, Audrey Heyun Paek, Courtenay Pray,  
Veronica Rogers, Jacqueline Sagona, & Josephine Walukiewicz

with

MEMBERS OF THE JUNIOR COMPANY

and

STUDENTS OF THE SCHOOL OF THE PRINCETON BALLET

MUSIC: Peter Illyitch Tchaikovsky

CHOREOGRAPHY: Act I, Scenes 1 & 2 by Audree Estey, Staged Sally Edwards and  
Judith Leviton. Act I, Scen 3 by Dermot Burke. Act II by Dermot Burke and Jane  
Miller Gifford.

SCENERY DESIGN: James Wolk, with Act I, Scene 1 by Brian Martin

LIGHTING DESIGN: Mary Jo Dondlinger

COSTUME DESIGN: Gloria Woodside

\*On leave of absence



# THE NUTCRACKER

## Story of the Ballet

**ACT I, Scene 1:** In the home of Council President and Frau Silberhaus, preparations are being made for the annual Christmas Eve party for relatives and friends. The guests arrive and with them Councilor Drosselmeyer, a marvelous inventor who entertains them with life-size mechanical dolls. He has a special present for Clara, his godchild — a wonderful Nutcracker General who cracks nuts between his strong jaws. Fritz, Clara's little brother, throws the Nutcracker on the floor, out of jealousy, and breaks it. Herr Drosselmeyer mends it with magic and handkerchief surgery. After dancing, refreshments, and gifts, the guests depart. The last to leave is Drosselmeyer's nephew, towards whom Clara has developed a strong attraction.

When the house is quiet, Clara steals back to the parlor to see her little Nutcracker. It is midnight, and night noises and the scurrying of mice frighten her. Taking refuge on her favorite couch, she soon falls asleep — and her Christmas Eve dream begins.

**Scene 2:** Enormous rats menace her, but an army of soldiers comes to her rescue. They prove to be no match for the big rats, however, and finally

their leader, none other than General Nutcracker himself, crosses swords with the leader of the rats, a fantastic seven-headed Rat King. The Nutcracker is losing the battle when Clara bravely throws her slipper at the Rat King and kills him. As General Nutcracker expresses his gratitude to her, he is magically transformed into Herr Drosselmeyer's nephew, now a young Prince.

**Scene 3:** Snowflakes dance and flurry about them and the Snow King and Queen lead Clara and the "Prince" on to wonderful adventures.

**ACT II:** As her dream continues, Clara and the Prince arrive in the Kingdom of Sweets, ruled by the Sugar Plum Fairy, who, with the Crystal Candy Violets, greets them upon their arrival and entertains them with sweetmeats of all kinds and flavors. The Sugar Plum Fairy and her Cavalier dance a pas de deux, after which Clara and her Prince depart for further adventures, or perhaps she only returns to her own world where she wakes up on Christmas morning.



## ABOUT THE PRINCETON BALLET — NEW JERSEY'S "PREMIER" COMPANY

From the charm and festivity of "The Nutcracker" to the energy and vitality of contemporary works, Princeton Ballet features the talent, excitement and innovation of today's leading new choreographers.

By mayoral proclamation in 1980, Princeton Ballet was designated the official dance company of New Brunswick and is an active participant in the city's cultural revitalization. While performing heavily in its "home" communities of New Brunswick, Princeton and Trenton, Princeton Ballet reaches every corner of the state. As New Jersey's only professional dance company to tour extensively throughout the Mid-Atlantic Region, Princeton Ballet proudly serves as one of our state's leading cultural ambassadors.

Heralded nationally, The School of The Princeton Ballet enrolls more than 1,000 students at its three studios in Cranbury, New Brunswick, and Princeton where students of all ages enjoy the benefits of dance education of the highest calibre.

Now in its 31st successful season, Princeton Ballet proudly joins with area corporations, foundations, and individuals in presenting the artistry and athleticism of dance and dance education to the citizens of New Jersey and neighboring states.

If you wish to learn more about the Princeton Ballet, "One of New Jersey's cultural jewels" (The Honorable Thomas H. Kean), please write to: Princeton Ballet, 262 Alexander Street, Princeton, NJ 08540 or 17 Livingston Avenue, New Brunswick, NJ 08901.

## THE CAST

## ACT I

**Scene 1: Christmas Eve party at the home of Dr. Silberhaus, Nuremberg**

**Fritz:** Alexander Vielbig

**Clara:** Brigette Gilmore

**Maid:** Kristin Kiefer

**Frau Silberhaus:** Joyce Stahl

**Council President Silberhaus:** Jan Leviton

**Guests . . . Parents:** Edward Chinery, Lisa Chase, Dorena Deana, Renita Deana, Mark Terranova

**Children . . . Girls:** Jennifer Berkowitz, Shari Feldman, Samantha Kaminsky, Christine Lord, Megan McNulty, Justine Schiro, Lynda Sing; **Boys:** Jessica Baran, Shane Berkowitz, Christine Chen, Rebecca Hersh, Tara Hunt, Beth Kronengold, Heather Smith

**Herr Drosselmeyer:** Ralph Higgins

**Herr Drosselmeyer's Nephew: David Pavese**

**China Dolls:** Melissa Taylor & Tara Wildnayer

**Toy Soldier:** Verne Hunt

**Mice:** Karen Johnson, Katherine Johnson, Karen Masciuli, Bonnie Swierczek, Tiffany Weltz

### Scene 2: The battle between the Nutcracker and the Rat King

**Rats:** Mark Brown, Mark Terranova, Kelvin Surgener

**Toy Soldiers:** Erin Belanger, Vivía Font, Brenna Graham, Allison Hagan, Jennifer Jones, Michelle Kim, Emily Niebo, Suzy Noon, Susan Pietoso, Carrie Scofield, Kelly Turff, Suzanne Wetzel

**Rat King:** Byrd White

### The Nutcracker: Verne Hunt

**The Prince:** David Pavese

### Scene 3: The Snowflake Waltz

**Snow Queen:** Linnea Norby

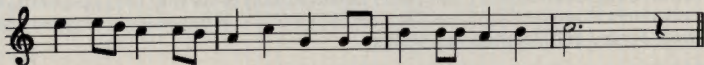
**Snow King:** Kenneth Balint

**Snowflakes:** Nicole Blackford, Hillary Jackson, Pamela Levy, Kara Kiefer, Lisa Chase, Veronica Rogers, Jodi Mitnick, Cheryl Moser, Audrey Heyun Paek, Courtenay Pray, Sheila Winn, Anne Woodside

**Snow Flurries:** Bree Humer, Jacqueline Sagona, Melissa Taylor, Tara Wildnauer

- FIFTEEN MINUTE INTERMISSION -

Visit our "Nutcracker Boutique" for special souvenirs and refreshments.





## ACT II

### The Kingdom of the Sweets

**Sugar Plum Fairy:** Karen Russo

**Crystal Candy Violets:** Hillary Jackson, Linnea Norby, Sheila Winn, Anne Woodside

**Pages:** Shane Berkowitz, Christine Chen, Shari Feldman, Allison Hagan, Jennifer Jones, Beth Kronengold, Christine Lord, Kelly Turff

**Divertissements...**

**Hot Chocolate:** Lisa Chase & Robert Siegmann

**with:** Erin McCrohan, Cheryl Moser, Charles Cunningham, Gregory Gordon

**Tea:** Kenneth Balint

**with:** Bree Humer & Audrey Heyun Paek

**Coffee:** Leia Roth & Verne Hunt

**Candy Canes:** Byrd White

**with:** Donna Cermele, Keri Chitswara, Edith Leviton, Teresa Mazur, Edith Roberts, Melissa Taylor

**Marzipan:** Anne Woodside

**with:** Hillary Jackson, Pamela Levy, Jodi Mitnick, Courtenay Pray

**Mother Ginger:** Renita Deana

**Her Polichinelles:** Cassandre Champagne, Melissa Hagan, Rebecca Hersh, Ezra Wood

**with:** Tara Hunt, Melissa Kang, Michelle Kim, Christina Manukas, Dorothy A. Pauch, Justine Schiro, Lynda Sing, Heather Smith, Alexander Vielbig

**Waltz of the Flowers...**

**Dewdrop Fairy:** Linnea Norby (Sat.), Sheila Winn (Sun.)

**Flowers:** Nicole Blackford, Lisa Chase, Hillary Jackson, Kara Kiefer, Pamela Levy, Jodi Mitnick, Cheryl Moser, Audrey Heyun Paek, Courtenay Pray, Veronica Rogers, Jacqueline Sagona, Anne Woodside

**Pas De Deux...**

**Sugar Plum Fairy:** Karen Russo

**Cavalier:** Jose Luque

We wish to thank the many parents and friends who have generously given their time and support to Princeton Ballet during the "Nutcracker" season. We would especially like to thank Bonnie Brienza for the design and execution of the Nutcracker head and rat masks; Lynette Cram for the execution of the tutus; and Dina Robinson for the execution of the Act I doll dresses and management of the "Nutcracker Boutique"

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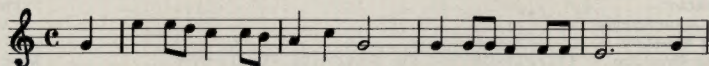
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Maestro Michalak conducted the London Symphony Orchestra in February of 1985 and has been engaged to conduct 4 concerts with the London Philharmonic Orchestra in March of 1986. Also his 86-87 schedule includes a tour of China and the Philippines.



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## MARGARET R. HARRIS

A child prodigy who gave her first public piano recital at the age of three, Miss Harris made her concert debut as piano soloist with the Chicago Symphony Orchestra at age ten. Her impressive background includes Musical Director and Conductor of such Broadway productions as "Raisin", "Hair", "Two Gentlemen of Verona", "Guys and Dolls", and "Amen Corner". She has also held the title of Musical Director/Conductor and Pianist for the New York Shakespeare Festival for five years.

Miss Harris received both her B.S. and M.S. degrees, Summa Cum Laude, from The Juilliard School.

Miss Harris' performing career includes solo performances of her Original Second Piano Concerto with the Los Angeles Philharmonic under the direction of Zubin Mehta. 1971 marked her debut as Conductor of the Chicago Symphony Orchestra. She has since conducted acclaimed orchestras such as the Minnesota, St. Louis, San Diego and Detroit Symphonies, and the Los Angeles Philharmonic at the Hollywood Bowl.

### About the Newark Boys Chorus

The Newark Boys Chorus and School was organized in 1966 as a performing group with a private school for the performers in grades 5-8. The boys attend school from 8 a.m. to 4 pm. daily, including at least 2 1/4 hours of instruction in music history, theory, and performance. The Chorus sings 60-80 concerts annually for colleges and universities, recognized concert series, and as fund raising events for various organizations. The repertoire includes works commissioned for the Chorus by Gian Carlo Menotti and Peter Mennin, performed at Lincoln Center. The Chorus has performed under Pierre Boulez and Leonard Bernstein with the New York Philharmonic, Eugene Ormandy with the Philadelphia Orchestra, performed with Leonard Bernstein at the Vatican, and has made coast-to-coast and foreign tours to Italy, Japan, and the People's Republic of China.



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